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each of the first four acts ends with a chorus, and the metrical scheme is identical with that in *Catiline*. Moreover, the similarity of theme in the choruses that end the first act of each play is striking.⁶ There is, as usual, some borrowing of phraseology; compare, for example, the opening line of the third chorus in *Mirza* with the opening line of the corresponding chorus in *Catiline*.⁷

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JACQUES DE VITRY AND BOEVE DE HAUMTONE

The difficult problem of the origin and date of *Boeve de Haumtone* is still far from solution, though numerous monographs in the last ten years have served to emphasize its importance and its innumerable literary relationships. Matzke (*Pub. Mod. Lang. Assn.*, xvii) proved its basic adaptation of the Saint George legend; Böje (*Zts. f. rom. Phil.*, Beihefte, xix) showed its mosaic-like borrowings and adaptations of French romance themes; and others have been concerned with the comparison and classification of the different versions.¹ It is of interest, therefore, to note the absorption into the romance of a story drawn from neither of these sources, a Crusader's tale which may by rare chance have come to the earliest author of the story by oral tradition, but which in much greater probability reached him through the *Sermones Vulgares* of Jacques de Vitry. These sermons, with their often vividly interesting and contemporary exempla, have been ascribed by Crane (*Exempla*, p. xl) on the evidence of Jacques' unknown biographer to the years 1226-40, and by Meyer (*Contes moralisés de Nicole Bozon*, p. xii), though on no stated grounds, to 1217, the date of Jacques' election as Bishop of Acre. The tale in question (No. xc

⁶ This similarity of theme is indicated in the sixth example.

⁷ See the ninth example.

¹ Billings, *Guide to Middle English Romance*, p. 36 ff.; Wells, *Manual of Writings in Middle English*, 1916, p. 765 ff. In addition see Brockstedt, *Floevent Studien*, Kiel, 1907, *Von mittelhochdeut. Volksepen frz. Ursprungs*, Kiel, 1912 (Beves, pp. 60-159); Settegast, *Quellenstudien z. gallo-rom. Epik*, Leipzig, 1904, ch. xvi; Wolf, *Das gegenseitige Verhältnis d. gereimten Fassungen d. festländ. Bueve de Hamtone*, Göttingen, 1912; and note 3 here.

of the *Exempla*) shows that it must have been learned in the East, from which Jacques finally returned in 1228.

The exemplum tells of a Templar in that happy time "in principio ordinis, cum adhuc pauperes essent et valde in religionem ferventes," who was bearing alms from Tyre to Acre. Coming to a place "qui Saltus Templarii ex illo tempore nuncupatur" . . . "ubi ab una parte cacumen prerupte rupis habebat, ex alia parte mare profundissimum subjacebat," he was cut off by Saracens "ante et retro." Inspired by faith in God, the Templar put spurs to his horse and leaped "in abissum maris." God granted that the horse carried him to the shore, but "quando ad terram venit, crepuit medius, eo quod undis marinis in saliendo fuisset vehementer allisus, et ita Christi miles cum pecunia pedes reversus est ad Tyrenum civitatem."

This is clearly the same episode as that which appears in the Anglo-Norman version of *Boeve de Haumtone*. Beves is escaping from his long imprisonment in Damascus. He is pursued by the Saracens, one of whom he kills, mounts his adversary's horse, and gallops on.

Venu est a un ewe, dunt il est irré,
demy lue out le ewe de lee. . . . (ll. 1236-7.)

Quant Boefs aveyt dampnedeu priez,
poynt le bon destrer par amedeus les costés,
fert sey en le ewe trente pez mesurez;
e ly bon destrer se est fortment pené,
le ewe fu redde, contre val l'ad porté,
e ly bon destrer est contre mount noé. . . . (ll. 1255-60.)

e par dreyte force sunt utre passez.
Quant il en furent outre, mult fu Boefs lee. (ll. 1263-4.)

The episode appears of course in the derivatives of the Anglo-Norman version,² and among these the Middle-English version (1330) with its specific reference to "ðe cliue / Dar ðe wilde se

² Stimming, *Der anglonormannische Boeve de Haumtone*, 1899, p. clxxvii. The Irish version, which seems a derivative of that in Middle English, curiously elaborates the scene. It tells of the swift tidal stream, of the roaring bay beyond the rock, of the apparent impossibility that it could be crossed by any living creature, and of the fact that Beves and his horse were in the water twenty-four hours. Cf. Robinson, "Celtic Versions of Bevis," *Zts. f. celt. Phil.*, vi, 131 (1907).

was" (l. 1790) is notably close to Jacques' story. It appears also in that which Stimming (*Der festländische Bueve de Hantone*, II, 127) describes as the second Continental French version.

Bueves chevauche, le frain abandonné,
 Vint a une eue dont parfont sont li gué,
 C'est Noire-monde, ensi l'öi nommer;
 L'iuæ descent d'un grant rochier cavé,
 Plus d'une archie ot en travers de le,
 Tant par fu rade, n'i ot barge ne nef. (ll. 3130-5.)

In the so-called first Continental version (Stimming, *ibid.*, I, 90) the horse's leap and swim are omitted, and Beuve eludes his pursuers simply by riding away from the river into a wood. In the Italian version³ the hero, fleeing on an exhausted horse, comes to the sea-shore, and is there saved from the pursuing Saracens by merchants who take him aboard their ship, a device for rescue which had already been used in an earlier part of the story. As the incident is so weakly treated and so lacks its salient features, the rock, the leap, and the prodigious swimming feat, it must be suspected that the Italian version here cannot be considered the oldest original form, although Matzke and Jordan have argued so weightily for giving to the version as a whole this distinction.

Another point of interest in connection with this incident is its popularity. As Böje (*op. cit.*, p. 96) has pointed out, the episode of the Vain Pursuit involving hero and horse and river, is found in *Fierabras* (Kroeber and Servois, 1870, p. 123), in *Ogier* (Barrois, p. 134, 191), in *Renaud de Montauban* and in the Middle English *Guy of Warwick* (EETS., 25, 26, p. 313). Böje comments in general on the probable inter-relation of the story in these romances, but he does not note a perceptible likeness of phrase between *Fierabras* and the Anglo-Norman *Boeve* which in itself offers a curious and as yet altogether unstudied problem in their exact relationship.

³ For special studies of the Italian version see Jordan, "Ueber Boeve de Hanstone," *Zts. f. rom. Phil., Beihefte*, xiv (1908); Matzke, "The Oldest Form of the Beves Legend," *Mod. Phil.*, xx (1912-3); Paetz, "Ueber das gegenseitige Verhältnis der . . . Fassungen des Bueve de Hantone," *Zts. f. rom. Phil., Beihefte*, I (1913). The horse leap is discussed by Jordan, pp. 17, 59, and by Paetz, pp. 39, 42.

Bradmund fu alé devaunt sur un bon destrer
E Boefs tost ateynt a une tertre mounter. (Boeve, 1184-5.)

Or cevauce Richards, li frans dus, tous iriés
A I tertre monter li avint grans mesciés
Ses boins destriers li est à I fais estancier. (*Fierabras*, p. 123.)

“A, deus!” fet il, “beau rey de parays, . . .
e en la beneyte croiz mort pur nus suffris . . .
meuz eyme estre neyé e en ewe mausmys
ke jeo ne seye isci de ceo paens pris.” (Boeve, p. 50-1.)

Glorieus sire pere, qui te laisas pener
En la crois benéote pour ton pule sauver, . . .
Et se je entre en l’augue, bien sai g’i noieré
Noier me converra, ce sera grant viuté. (*Fierabras*, pp. 131-2.)

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GERMAN LEXICOGRAPHY

PART II

13. LAKAI

The German dictionaries cite the earliest appearance of *Lakai* from a text of the year 1541, and that in the modern sense of ‘footman,’ ‘servant,’ and the like. The word can be traced back much earlier, however, and that, too, in the earlier sense of ‘sorte de gens de guerre, arbalétier,’ numerous instances of which are given by Godefroy, Du Cange, and Littré. Additional ones, from Jean d’Auton, will be noted below.

The earliest of the following German instances of *Lakai* are from Brennwald’s *Schweizerchronik*,¹ the passages in question referring to events of the years 1494-1507. The scene of action is in each instance Northern Italy:

1. Under denen warend 8000 knecht von der Eignoschaft; das überig Francosen, lageien und allerhand welsches volkes, ouch etlich, doch nüt vil lanzknecht (p. 321: event of 1494).

2. also ordnot er alle sachen in dem herzogtüm [*Mailand*], besezt stet und schloss, versach die passen gar wil mit Franzosen

¹ *Heinrich Brennwalds Schweizerchronik*. Zweiter Band, Basel, 1910. [Quellen zur Schweizer Geschichte, N. F., I. Abt., Bd. II.]